

# THE YOUTH'S COMPANION

A CLEAN PAPER FOR THE HOME CIRCLE

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35 CENTS A YEAR,  
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## Grandfather's Crazy Mill.

By Jas. Eduard Altgeld.

### III. CONCLUDED.

As the village clock struck eight one cold, November evening, two boys were seen striding down the back road past Deacon Jones' farm.

One carried a lantern which cast a long beam of light across the road and attracted the attention of the farmers who were quietly resting after their day's work. Some thought the Goodwin boys must be after the doctor to venture out at this time over the old mill road.

After a long walk past these farmhouses the boys entered the woods. In the distance they heard the roaring of the waterfall by the side of grandfather's mill. Very soon they found themselves on the bridge that crossed the stream.

The moon shone out on the water and gleams of reflected light danced up and down over the fall. It shone on the old paddle until the wheel looked as if it had been changed into silver.

The whole place seemed enchanted. But the boys did not mind the dancing moon-light and would have entered the mill at once had they not been startled by a queer sound that came from the mill. It resembled the human voice, and of one in distress. Was it grandfather's voice? The boys were too young to have ever heard grandfather's voice, for grandfather had now been dead forty years.

Should they venture in after this? They concluded it would be just as well to sit down on the door step and get rested before proceeding farther. But they listened a long time and the sound was not repeated, so they finally pushed open the door and stepped in onto the creaking floor. Every step they took seemed to shake the whole building, but they went on. They passed the old-fashioned saw, now too rusty to cut any-

thing, but still standing just as grandfather had left it forty years ago. Leather belts, mouldy with age, hung from rough, wooden pulleys on the ceiling above.

They went down stairs and searched the cellar, but no trace of grandfather's ghost was to be found there. All was quiet below, but on the way up stairs again they heard a distinct voice. Trembling with fear they kept on, not knowing which way to turn, until they found themselves at the top of the old building. They felt sure of meeting grandfather in the garret, for it was from the top of the mill that the sound proceeded.

(Continued on page 2)

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They next saw a feeble light peeking through the cracks in an old partition. Would it be wise to approach it? No, they had better not that night. And so they hastily turned back and ran three steps at a time to reach the door at once.

They were about to go out into the road when they heard a feeble, childish voice cry "Help!"

Why should a ghost ask for help? What help could they give a ghost? Again they heard the cry for help, and at last went boldly in to conquer or die. They were not afraid now. They went behind the partition in the attic and met a sight that aroused all their sympathy. Lying on a bunch of shavings was the form of a sick child. The boys saw at once that it was poor little Teddy the orphan, who had not been seen for some time.

The child was suffering from a wound in the leg and could not rise to meet his rescuers. They bound up his leg with two pocket handkerchiefs tied together, and gently lifted him up in their arms. Teddy told them, on the way out, that he had been living in the mill for some weeks, but that one day, while climbing over some old timbers, his foot slipped and he fell a great distance, injuring his leg. He had been unable to get down stairs since then, and was almost starving for the want of food.

Before they reached the lower story the boys noticed that the place was filled with smoke. It came pouring up from the cellar and almost choked them. Then they saw a blazing timber ahead of them and had difficulty in passing it. The mill was on fire! There was no time to lose, so they rushed over the shaky floor and reached the door just in time.

Teddy had been found not a minute too soon, for Mike had set the mill on fire and the child would have perished in the flames had it not been for the brave Goodwin boys. The orphan was at once carried to farmer Goodwin's house where he was taken good care of until his wound healed, and ever afterwards lived with his two rescuers.

That night the old mill, of course, burned to the ground, and Mike, like most malfactors, at last got found out and discharged from Mrs. Smith's.

Grandfather's ghost has never since invaded the neighborhood, even in the person of some innocent child, but if he ever does there will be two brave boys ready to face him.

## School and Military Expenses.

The great nations of the world, with few exceptions, spend more money on their military forces than on their schools and colleges. In France it costs each inhabitant of the state about seventy-five cents to support the schools for one year, while it costs four dollars per capita to run the army and navy. England pays no more for education and almost as much for war and defense. The Russians pay only about three cents apiece to educate their children, and over two dollars apiece to keep their armies in the field.

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## Some Card Tricks.

The man who does the tricks at our church or parlor entertainments gets from the young people of the audience the most applause of any of the performers. He is regarded as some wonderful genius just over from fairyland, endowed with all the magic powers of heaven and earth, instead of a common person like the rest of us. He always carries a bunch of cards with him, and does some of his best tricks with these.

One trick he likes to amuse us with is to find, in a shuffled pack of cards, a card previously selected by the audience. He allows a person to draw a card and even mark it slightly with a pencil as a guard against any imposition on the part of the conjurer. While this is being done our wizard turns round the pack of cards in his hand so that all the faces of the cards will be upwards except the card on top. Without looking at the selected card he now requests that this be slipped into the pack which he still holds in his hands in such a way that the audience shall see the inverted card on top and think all the cards in the pack are placed up-side down. The selected card is consequently slipped into the pack with its face down so that the performer may not see what card it is. He then shuffles the cards to his heart's content, and after that selects the very card marked. This is easily done for the rest of the cards in the pack are turned the other way.

Another trick is thus performed: The magician asks some one to pick out a card from the pack. This is placed under a large paper cone. The audience is then asked to designate some place into which the card is to pass. Some want the card to be found in one place, some in another. After considerable talking the conjurer agrees to put it in the place first mentioned. We will say it is to be in the room under a certain book. He then moves his hands mysteriously above the cone, raises it from the table, and shows every one that the card has passed away. Then somebody goes to the book, looks under it, and finds the missing card.

The performer needs a confederate for this trick. The confederate, ready to receive the card, stands concealed behind a screen. A small black thread is attached to a piece of card covered with wax.

The conjurer presses the selected card on the waxed card before placing the cone over it. The confederate then draws out the card from underneath the cone, and after the first one in the audience has selected a place for it to be found in, enters the room by a rear door and puts the card under the book. While he quietly does this the audience are still pointing out places where they wish the card to drop, each one choosing a different spot. They all think the card is still under the cone, and keep their eyes steadily fixed on the table before them, little thinking that the card is already in the chosen spot.

A more simple trick is to read all the cards in a shuffled pack turned up-side down. Facing the audience the performer shuffles the pack of cards, steals a glance at the top one, and places them all behind his back. He then puts the top card at the bottom of the pile, and turns it around so that its back will be against the back of the next lowest card. He then holds up the pack so that the card he has just turned round will face the audience.

They naturally think this card is on top of the pack, but it is not. The conjurer now looks wise, and remembering what card it is, calls out its name. Now while he is holding up the pack to the audience he can see the next card before him.

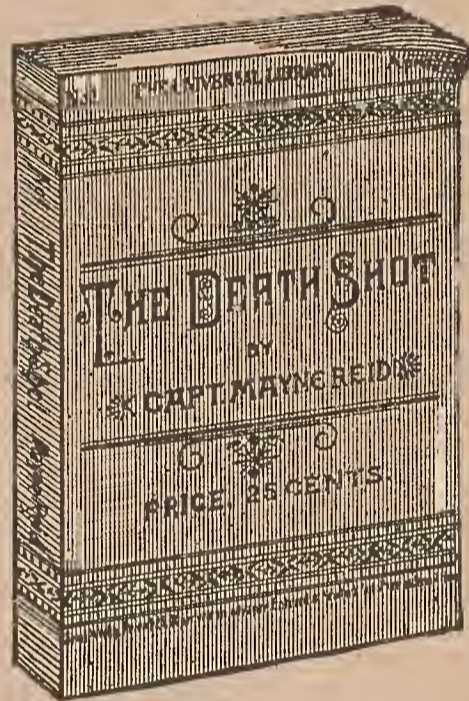
Then placing the pack behind him he takes this second card, turns it around, and puts it over the first card he has just named. Then he again holds the pack before him so that the audience can see the second card, and meanwhile tells them what it is. While doing this he is, of course, still reading the next card, and so on. This trick always perplexes the audience because they think the cards are all placed one way in the pack.

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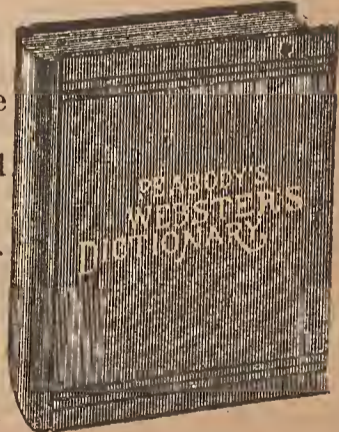


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—THE—

## COLLECTOR'S COLUMN.

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### A Chat with the Stamp Man.

According to agreement the stamp man made us another call, the other day, to talk over events that have recently happened in the stamp world, and to show us a few specimens of rare stamps he had been fortunate enough to get since he last saw us.

One of his lucky purchases was an entire set of the large United States periodical stamps which are now being made by the Bureau of Engraving and Printing. These stamps are sent out to the different postmasters all over the United States to be used only in the post offices and attached to records relating to second class mail matter. When the records are complete they are sent to Washington with the periodical stamps attached to them, and there layed away for safe keeping. Therefore these stamps never get into general circulation and are not intended for the collector. Each postmaster is instructed not to sell them to any person, and thus the collector rarely sees one. A few collectors, however, sharper than some of the postmasters up in the country, succeeded in buying the stamps at the post office before the postmasters new that it was an offence against the Government to sell them. Some years ago it was allowable to dispose of these stamps to collectors, and those who purchased them then are now making five-hundred per cent on their investment. Several petitions have recently been sent in to the Post Office Department to again have the periodical stamps on sale at the post office, but as yet the Department has remained unmoved.

Since revenue stamps have been used so extensively in many foreign countries to prepay postage on letters and packages, collectors are reviving their interest in revenue stamps in general. The stamp man tells us that it is a surprising fact to note that as many collectors are interested in the revenue stamps of Peru and Mexico as in those of the United States.

While speaking of United States stamps our friend made some queer remarks about collecting United States stamps exclusively, which seemed, on first hearing, to be almost paradoxical. He said he had advised the collector who did not have a large pocket-book to buy stamps from every part of the world, and to fill his album full, while he thought it better for the rich collector to make a specialty of some one country, such as the United States or Canada, and ignore the stamps from all other parts of the world. It is a fact that you can purchase five-thousand stamps from all over the world for less money than you can a few hundred from the United States. The five-thousand foreign stamps are cheaper to-day, but how about the same five-thousand ten years hence?

The yearly catalogue quoting the stamps once used in the old Italian or German States will tell you how prices are mounting every year, so that philatelists who collect everything will some day come out ahead of those who specialize.

Collectors who have no sympathy for Mr. Sebeck, the head of the Union Bank Note Co. of New York, who has, for so many years, received the contracts from the governments of the South and Central American republics to print stamps for them and to dispose of the same to collectors at a big profit, will be pleased to learn that Ecuador and Honduras have discontinued their contracts with him and have apparently gone out of the business of issuing stamps largely for speculative purposes.

The stamp man wanted to know what we thought of the international stamp which has been discussed so much of late. Last summer a friend of ours wrote a letter to a party in Germany, at the same time asking for a reply. He wished to enclose a five-cent stamp which could be used on the return envelope, but a United States five-cent stamp would not return a letter from Germany. He consequently had to hunt up a dealer who possessed an unused German stamp of the value of five cents, pay a large price for it, and enclose it in his letter. The object of an international stamp is to obviate this difficulty, for it could be purchased at any post office in the Postal Union for its face value. It will not be many years before we shall see such a stamp, for the United States and several other governments are thinking seriously of adopting it.

The stamp man thought he must be going after we had fully expressed our opinions on speculative stamps, specializing, the United States periodical stamps, and the international stamp of the near future, so we let him go on one condition, namely, that he would come again some other day and reveal all his stamp secrets to us.

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### Stamp News.

We hope to have ready for our March number one of the two following articles:—"Where dealers get their stamps," or, "How to deal in postage stamps." The latter is to be continued through two or three numbers.

W. C. Moore, the post office inspector of Philadelphia, has recently done a good thing for philately by arresting a stamp fraud who, for some weeks, has been writing to various dealers for trial sheets of stamps, and then refusing to pay for the same.

Uruguay has issued a new set of stamps.

The colors on the Cyprus stamps have all been changed.

The American Bank Note Co. receives the contract for several hundred thousand new stamps for Peru.

It is expected that the baby portrait on the stamps of Spain and her colonies will soon be changed.

## Interesting Experiments in Chemistry.

CONTINUED FROM LAST NUMBER.

### 15. TO PROVE THE PRESENCE OF POTASH.

Pour hot water over wood ashes and filter. The liquid will contain potash as can be proved by dipping a small piece of red litmus test paper into it, for when a liquid contains potash it turns red test-paper blue.

### 16. TO DETECT IRON IN A LIQUID.

Let some nails soak in water for several days. As soon as the prussiate of potash solution of experiment 6 is poured into this it will turn blue.

### 17. TO DETECT THE PRESENCE OF AN ACID.

Dip a small piece of blue test paper into a saucer of vinegar (acetic acid) and it will be turned red.

### 18. TO MAKE A SOLID FROM A LIQUID.

Put into a little hot water as much alum as can be dissolved, and wait for the solution to cool and become clear. Now plunge into this a crystal of alum, suspended from a thread, and instantly the whole will be turned to a solid.

## COLORED FIRES.

How pyrotechnists make those beautiful, colored fires used for theatrical illuminations, Fourth of July celebrations, etc., is a mystery to most people who pay large prices for the magic powder as it is prepared at the store, and never think that for a small expense the same preparations could be made at home.

Of course one has to use inflammable materials in the manufacture of these fires, but if the following directions are carefully followed there will be no danger from explosion.

To begin with, powder separately all the ingredients given in recipes to follow and the chlorate of potash in very small quantities at a time, avoiding too much friction. Never make a great deal of the powder at once, for several lots can easily be put together if you wish to set off, at any time, a pound or more of the "fire." When cautiously ignited with a fuse, no harm will come from the powder.

The chief danger, however, is in mixing the various materials together. No hard substance, likely to cause any friction, as an iron spoon, for example, should therefore be used for this purpose, but instead, mix with the fingers or a sheet of writing paper folded several times together.

Weigh out the following chemicals into the parts given below. If scales are not handy approximate the weights the best you can, and in

most cases, after a little experimenting, you will get good results.

### RED FIRE.

Mix in parts as follows:

Sulphur, 16; carbonate of strontia, 23; chlorate of potash, 61.

### LILAC FIRE.

Mix in parts as follows:

Black oxide of copper, 6; dry chalk, 20; sulphur 25; chlorate of potash, 49.

### PURPLE FIRE.

Mix in parts as follows:

Sulphur, 16; dry chalk, 23; chlorate of potash, 61.

### VIOLET FIRE.

Mix in parts as follows:

Charcoal, 8; sulphur, 10; metallic copper 15; chlorate of potash, 30.

### DARK VIOLET FIRE.

Mix in parts as follows:

Alum and carbonate of potash, each 12; sulphur, 16; chlorate of potash, 60.

### BLUE FIRE.

Mix in parts as follows:

Metallic antimony, 1; sulphur, 2; nitrate of potash, 5.

### LIGHT-BLUE FIRE.

Mix in parts as follows:

Sulphur, 16; calcined alum, 23; chlorate of potash, 61.

### DARK-BLUE FIRE.

Mix in parts as follows:

12 Each of calcined alum and carbonate of copper; sulphur, 16; chlorate of potash, 60.

### GREEN FIRE.

Mix in parts as follows:

Fine charcoal, 3; chlorate of potash, 8; sulphur, 13; nitrate of baryta, 77.

### ANOTHER GREEN FIRE.

Mix in parts as follows:

Lampblack, 1; chlorate of potash, 4; sulphur, 6; dry nitrate of baryta, 18.

### AN EXCELLENT GREEN FIRE.

Mix in parts as follows:

Boracic acid, 10; sulphur, 17; chlorate of potash, 73.

### WHITE FIRE.

Mix in parts as follows:

Charcoal, 1; sulphur, 24; nitrate of potash, 75.

### YELLOW FIRE.

Mix in parts as follows:

Charcoal, 1½; sulphur, 17½; dried soda, 20; nitrate of potash, 61.

THE  
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A MONTHLY MAGAZINE

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## EDUCATIONAL COLUMN.

### Lessons in Shorthand.

#### I.

Shorthand is not a modern invention. In the early Roman days it is probable that the first attempt to shorten the alphabet for the sake of rapid writing was made. Like most first attempts it was very imperfect, and for ages afterwards the true secret of shorthand was not discovered.

About 1835 Mr. Pitman was the first to recognize the fact that a perfect system of rapid writing depends only on the sounds of words, and has nothing to do with words as they are spelled.

Thus the word "plough," for example, should be written as if it were spelled "plow;" "any," like "eny;" and so on. Accordingly, he invented a new system of writing which is used to-day in a number of English and American schools. So far as Pitman's system goes it is excellent, and its representation of consonant sounds is useful and largely correct. Its ambiguity lies in the utter disregard it has for vowel sounds; and scores of teachers since Pitman's time have committed the same error of leaving out every vowel in a word. Their plea for so doing is that vowels are a hindrance to quick work. But rapid writing is after all but one-half of the work a stenographer has to do. He has to transpose his shorthand notes into long-hand, and this is a difficult process where every word is written without its vowel sounds. He has to guess at the meaning of a large part of his hieroglyphics, and if his transposing does not take place soon after he has taken down his shorthand notes, he usually has a sad time of it.

To add to the difficulty thus involved, aspiring shorthand writers have invented hundreds of signs which stand for entire words. There is a whole dictionary of these, but I doubt if anyone has memory enough to learn one-tenth of them. One could as easily commit to memory the Chinese language as to master a whole dictionary of shorthand abbreviations.

Attempts to simplify the shorthand alphabet and yet make it more perfect than under Pitman's system, have only been made during the last few years. A few of these inventors have worked along original lines, but the majority of them are

true followers of Pitman. And thus the Pitman system has been so completely transformed, renovated, and confounded with other systems that to-day one stenographer can seldom read the writing of another. There is no universal system of shorthand, any more than there is a universal language. We have the Graham, the Osgoodby, the Thornton, the Munson, the Longley, the Scott-Browne, the Burnz, and the Bishop, all of which follow, more or less, the Pitman system. Besides these there are other distinct systems which, in some places, are used as extensively as Pitman's. Among them should be mentioned Gurney's, Taylor's, and Lewis' shorthand.

Our new method of shorthand is an original one. In attempting to make it the most complete of any system yet published, we have not made it correspondingly more complex. On the contrary, every stroke has been simplified, and all the shorthand signs reduced to the smallest possible number. These strokes can all be learned by heart in one hour, and after that nothing but practice is necessary to make anyone a proficient writer. We do not believe in burdening the memory with a long list of shorthand abbreviations which are sure to be forgotten in a week after they are memorized. To make the work as easy as possible we have furthermore invented a mnemonic device which helps one to fix in the memory all the shorthand characters after a single reading. Then with a weeks practice in writing one can begin to take shorthand notes.

If one wishes to take down verbatim reports at a rapid speed, it will take, of course, more than a single week in which to master the system, but in three weeks one ought to learn enough shorthand to fill an office position where simple shorthand notes are all that are required.

The characters employed in this system differ so widely, one from another, that there will be no danger of mixing them up through rapid execution. The followers of Pitman give two sounds to simple characters by using both light and heavy strokes to represent certain consonant sounds. This makes the work more difficult, for in quick note-taking it is next to impossible to distinguish between light and shaded strokes. One has to use a pencil specially prepared for Pitman's system, and to write the light strokes so faintly, for the sake of contrast, that they are likely to get rubbed out before being transposed into longhand. Our system can be written with any pencil or pen made, and without the use of contrasted heavy and faint strokes.

Another advantage we claim is in the use of vowel sounds. Over one-third of the sounds used in common speech are vowel sounds. To omit these means difficult, and often times impossible, transposition after note-taking. For example, if a stenographer writes the word "been" with the vowels omitted, the word can be read "Ben,"

"bun," "born," "bone," etc., as readily as "been." It is only with reference to the context that he can distinguish the proper words, in such a case, and in scores of places the context will not give him the clue. This ambiguity is obviated by using our system which recognizes all the vowel sounds. The signs for the vowels are so easily made, or indicated by position of the consonant strokes, that no time is lost in using them.

| THE ALPHABET                                     |                                    |
|--|------------------------------------|
| A ° (A large loop.)                              | Q like C or K.                     |
| B \ P'   | R —                                |
| C or K /   | S or Z -                           |
| D — T —  | U ° c ° or °<br>for ū as in "tub." |
| E ° (A small loop.)                              | U c ° or °<br>for ū as in "tube."  |
| F (down) V (up)                                  | W v                                |
| G — J —  | X Not needed.                      |
| H (when used)                                    | Ch — Sh —                          |
| I or Y ' - ' or {if used}                        | Th / (down.)                       |
| L / (up)   | St — (up)                          |
| M (  | Sn — Sm —                          |
| N ' Ng   | Ow (as in "now") —                 |
| O ° ° ° for ō as in "lot."<br>° ° &c. "ō" "foe." | Er )                               |
| ° ° "oo" "foot."                                 | Period, x                          |

### Mnemonical Device for learning the Alphabet.

The device is given here only to help you memorize our alphabet. After you have become perfectly familiar with every letter, you will never think of any correlation that exists between the different characters.

To begin with we will consider the vowel sounds. The first two, A and E, are simply round loops. The loop for "a" is larger than that for "e," just as it is in longhand. I is a straight line like the letter I. When I is in the middle of a word it is indicated by joining the following consonant to the middle, not the end, of the consonant which comes before the vowel. The sign for O resembles the letter O elongated. When the sound is short as in the word "short" the sign is small. When long as in the word "hope" it is large OO, as in "foot," is the large elongated O with a dot in the middle of it.

("Loop" however would be written with a long U and not OO, because the sound of U is the most prominent in such a word.)

U is a hook like the letter itself. A small hook stands for the short sound, as in "tub," and a large

hook for the long sound, as in "tube."

B and P are both straight lines slanting to the right, and just as B has two loops to P one, so the line for B is twice the length of that for P.

C is the next nearest letter to B, and the character for C is the next nearest to that for B, only that it is short and slants down towards the left. K has the same sound as C, and therefore the same character.

To think of the sign for D, imagine a D tipped over on its face with the straight line forming its back left out. The same curve, only twice as short, stands for T and resembles the top of the letter T, only that it is curved.

The curve for F is the same that one makes in beginning to write a small letter F in longhand, only that it is written down instead of up. V, which sounds very much like F, resembles it, but is double its size.

G is the next nearest letter to F, and the sign for it is the next nearest to that for F, being the same curve turned to the right instead of the left. J sounds like G and is the same curve on a larger scale.

H is a letter frequently unsounded, and when it is to be pronounced a mere dot will stand for it.

L is a long mark like the small printed letter l, only that it is falling over on its face. It is written up, not down.

M is the first letter in the word moon, and the mark for it looks very much like a half moon.

A short, straight line, such as you would make in starting to draw a capital N is the sign for that letter; and a line twice as long stands for Ng.

Q is never sounded except as K. R is the first letter in the word "rule," and the character for it is a long, straight line like a rule.

The next nearest letter, S, has the next nearest sign, a horizontal line one-half as long as for R; and Z is given the same sign.

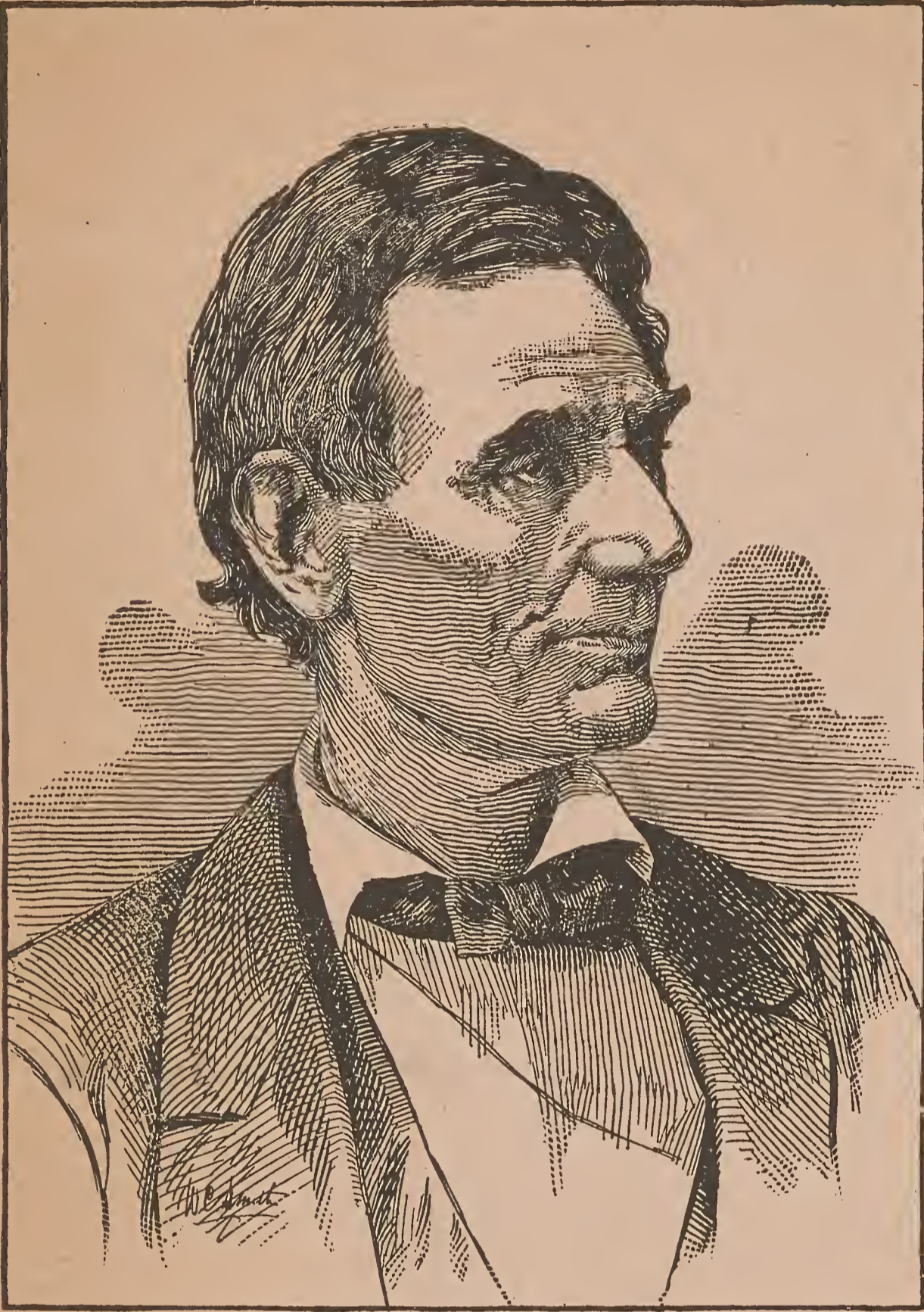
Cut the letter W in two, make it very small and you have its shorthand indication.

X is only sounded as "cs." Y sounds like I.

This completes the real alphabet, but as several double consonants are constantly recurring in a great many words we have a few special signs for these.

There are three ending in H. They are Ch, Sh, Th. The letters "ch" form the last half of the word "arch." The character for Ch is therefore a small arch. Sh sounds very much like Ch and is represented by a large arch. Th, occurring frequently in the word "the," "then," etc., has the same sign as L save that it is written down, not up. All the pieces of the arch are found in the compound characters and nowhere else.

To people blessed with a good memory the above comparisons will seem very simple and possibly out of place, but nevertheless the average reader will find them a help in placing the shorthand signs in the memory.



*And now you bless you: and  
all your Union. Amen.  
Yours as ever  
A. Lincoln*

## AN IMMORTAL MIND.

TRIBUTE OF JOHN CLARK RIDPATH  
TO ABRAHAM LINCOLN.

He Was the Greatest Thinker of the Age.  
His Intellectual Forces Were Always  
Marshaled in Precise Order—His Reply  
to Horace Greeley.

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ed, said: "Lincoln read less and thought more than any other man in America.

WILLIAM H. HERNDON, the partner and biographer of Lincoln, visiting me one night a short time before his death, and sitting in the chair from which these words are dictat-

There is not one great book that he ever read thoroughly. When a boy, he read the Bible, and when of age he read Shakespeare, and he often quoted from both, but he never read either book through. I repeat that he was the poorest reader and the greatest thinker, within his sphere, in America, if not in the world."

The sayer of this was already tremulous with the premonitions of the final catastrophe, but his head was clear, and I could but remember that he had been for a long time more intimate with Lincoln than was ever any other man. I believe that Herndon's judgment was good in the matter referred to. Lincoln did think more—and better—than any other man in America. He rose above his age because he was the greatest thinker. In many particulars he was not the highest man. He was not the best. He was not the noblest. He was not the greatest pioneer of freedom. He was not much moved with the sublime enthusiasm of humanity, but he could outthink any man of the age.

The operations of Lincoln's mind were more exact and more certain, more complete and finished, than were those of any other mind in that greatest epoch of our national existence. So much has been said about the matter that I hesitate to enter upon a new analysis or to revise the old analyses of the Lincolnian intellect, but I insist on the main fact and emphasize it—namely, that Lincoln could outthink any man of his age and country. His reading was so small and desultory that it may be wholly disregarded, but his view of the world he lived in was clearer, more far-reaching and distinct than that of any of his contemporaries or any several of them together.

Note with particularity the mode and manner of that tall, gaunt, melancholy creature moving among his fellows and talking to them in the manner of Æsop. Of nature he knew nothing. He never referred to nature. He never spoke of rain or shine, of the green earth or the blue sky, of forest or plain, of distant mountain or ruffled sea. He who had himself been a flatboatman descending the Father of Waters gives no sign that the majestic stream ever interested him or touched his imagination. His speeches are as devoid of reference to the aspects of the natural world as though no such world existed.

I recall with interest that the very last words Lincoln delivered on the afternoon before the assassination—last of those great utterances that for six or seven years electrified and enlightened half the world—were a message of suggestion and encouragement to the miners of the Rockies. Schuyler Colfax was going thither and was paying his final call at the White House. Lincoln said to him: "I want you to take a message for me to the miners. I have large ideas of the mineral wealth of our nation. During the war, when we were adding \$2,000,000 a day to our national debt, I did not care about encouraging the increase in the volume of our precious metals, but now that the rebellion is overthrown and we know pretty nearly the amount of our national debt, the more gold and silver we mine makes the payment of that debt so much the easier. Now I am going to encourage that in every possible way. \* \* \* I intend to point the immigrants to the gold and silver that wait for them in the west. Tell the miners from me that I shall promote their interests to the utmost of my ability, because their prosperity is the prosperity of the nation."

These were the last public words of the Immortal, and they were as prophetic and true as the rest. If Lincoln were present today, and in power, the international gold trust would break itself to pieces on the immovable granite of that great and honest nature.

Lincoln has been credited with possessing a vein of poetry. That is not true. He had no imagination, no idealism. The one poem which he is said to have known by heart is a long piece of moralizing doggerel about the folly of pride in such a creature as man. It has in it the precise tone of melancholy and doubt which were the prevailing characteristics of Lincoln's somber sentiments. For that reason he read the poem and committed it. He was a dabbler in



Shakespeare because the aphorisms of that Titanic genius suited him in point and argument. It was not the poetry, but the Shakespearean logic, that he caught at and took. To him Meissonier's "Friedland" would have suggested a story of the Blackhawk war, and Millet's "Angelus" would have brought to mind a joke that he once heard in Indiana.

Poetically considered, Lincoln's mind was as flat as a mustering ground. The æsthetic faculties were wanting. He endured music as a necessity. On the Fourth of July, 1863, being serenaded, he concluded his speech thus: "Recent events bring up glorious names, and particularly prominent ones, but these I will not mention. Having said thus much, I will now take the music." That is, I will take it as medicine! The excursive power did not exist in Lincoln's mind. He had no flight. Even in the finest things that he ever said we may perceive that they were intellectually fabricated, woven out of reason in the brain loom, drawn from the subject as with a syllogistic spindle through the hackle of the rule of three.

Lincoln was the mighty wrestler. The man never lived who could throw him on equal ground. Once in his clutches, the strongest antagonist was broken, whirled with his feet to the planets and cast prone. Horace Greeley was no weakling. When he was enraged, the power of the gods was on him. In the high noon of the war he attacked the president and demanded to know his meaning. Would he or would he not abolish slavery? Was he or was he not a friend to freedom? Had the loyal people hoped in vain? Would the administration never do anything? What was the war waged for anyhow? Did the president himself know or did he not know his own meaning? Would he plainly tell the nation what were his purposes and aims? And this is Lincoln's reply:

"If there be those who would not save the Union unless they could at the same time save slavery, I do not agree with them. If there be those who would not save the Union unless they could at the same time destroy slavery, I do not agree with them. My paramount object is to save the Union, and not either to save or destroy slavery. If I could save the Union without freeing any slave, I would do it. If I could save it by freeing all the slaves, I would do it, and if I could do it by freeing some and leaving others alone I would also do that. What I do about slavery and the colored race I do because I believe it helps to save the Union, and what I forbear I forbear because I do not believe it helps to save the Union. I shall do less whenever I shall believe that what I am doing hurts the cause, and I shall do more whenever I believe doing more will help the cause."

Since the death of Thucydides there has not, I believe, been written another such paragraph as that! Talleyrand and Burke and Webster all sitting together could not have composed it! It is tougher than wrought steel. The precision of it is equal to the strength, and the cogency to the dispassion. It is well nigh the unapproachable model of all that was ever done in human argument. No phalanx of bayonets ever

went so level across the field against the enemy. It is a countercharge that goes over the redan without breaking a step. After that was said there was silence in the cavaliers' camp for times and a half time. And the secret of it is simply the strength and clearness of the thought. The homely phrase is only the necessary garb of the immortal thinking.

There are those who speak of the happiness of language, as though men were gifted with words and the power of arranging words without respect to thought. There is no gift of language, but the gift of thought. Clearness of speech and greatness of phraseology are the necessary correlatives of great thinking. The allegation of sublime language without sublime thought in it is preposterous, and the assertion that the thought is great and strong, but that the language is weak and imperfect, is an absurdity. Thought is born in language, and not otherwise. The thinker is he who makes out of the nebulous ideality of the question the convincing and sometimes immortal fabric of speech.

Such was Lincoln's power. He came humbly and patiently to the greatest problems of political and national life in the midst of an epoch of convulsion and cataclysm, and the chaos, passing through his powerful formative faculties, resolved itself into stellar beauty and order. In his intellectual action he was as matter of fact as he was great in comprehension. His mental product was the most inornate in the world. At bottom he regarded it as almost a sin to indulge in a figure of speech; even when his composition seemed of itself to rise from the merely syllogistic basis into flight or fancy he stood back and would not follow.

Coming to the end of his first inaugural, Lincoln reached these words: "In your hands, my fellow countrymen, and not in mine, is the momentous issue of civil war. The government will not assail you. You can have no conflict without being yourselves the aggressors. You have no oath registered in heaven to destroy the government, while I shall have the most solemn one to preserve, protect and defend it." At this point he paused, for he had finished the argument. But Seward thought that there should be an imaginative appeal added to the address. Lincoln assented, but could not do it. He passed the address into the hands of the secretary and asked him for a suggestion, and this is what Seward wrote and appended to the manuscript: "I close. We are not, we must not be, aliens or enemies, but fellow countrymen and brethren. Although passion has strained our bonds of affection too hardly, they must not, I am sure they will not, be broken. The mystic chords which, proceeding from so many battlefields and so many patriot graves, pass through all the hearts and all hearths in this broad continent of ours will yet again harmonize in their ancient music when breathed upon by the guardian angel of our nation."

And this is what the paragraph became after it had passed the alembic of the purifying fires:

"I am loath to close. We are not enemies, but friends. We must not be enemies. Though passion may have strained, it must not break our bonds of

affection. The mystic chords of memory, stretching from every battlefield and patriot grave to every living heart and hearthstone all over this broad land, will yet swell the chorus of the Union when again touched, as surely they will be, by the better angels of our nature."

There is not in the whole history of literature another such illustration of the transforming force of the master mind! The rail splitter took the great scholar's faulty, straggling paragraph and made it immortal—because he was the thinker!

JOHN CLARK RIDPATH.

To be Continued.

### Fancy Bag.

Bags are at the present time in the greatest favor. They are used to hold the purse, handkerchief, scent bottle, etc., when shopping or calling. For theater use nothing can be more convenient



CONVENIENT AND PRETTY.

than a pretty bag to hold opera glasses, fan, scent bottle, bonbonniere, etc., and for ordinary home use to hold small pieces of work they are invaluable. A pretty bag for theater use is of the palest shell pink satin, cut 16 inches wide and 24 inches deep, joined across the bottom and up the side to within 5 inches of the top; the opposite side is cut down 5 inches, and both the pieces left at the top are turned down 2½ inches, and a running slide is put in at the lower edge of the hemmed over part. A piece of pale chartreuse green brocade has the pattern outlined with gold thread and is placed diagonally across one side. The pattern of the brocade is continued in gold embroidery on to the pink satin. The two corners are ornamented with small rosettes of pink ribbon. This would make a very convenient work or shopping bag if carried out in more serviceable colors.

### Broom Covers.

A broom cover of cotton flannel in any dark color is a veritable boon to a tired housekeeper. Fit the cover closely over the broom in bag fashion, tying it closely on with a string run in the upper hem. The best colors for these covers are dark gray, red, or any color that does not creak after sweeping off the kitchen floor or any painted or hard wood floor. Go over it with a covered broom, and every particle of dust can be easily taken up and the floor polished almost as bright as if it had been rubbed with a cloth by the hand. A covered broom is valuable for sweeping piazzas as well as for sweeping down walls.



## A FUNNY REGIMENT.

## How Tommy Tomkins Played at Soldier When Short of Men.

It is not very easy to play at soldiers when you are short of men, as Tom Tomkins was. But Tom was not easily discouraged. He lived in a lonely part of the country, far away from other houses, so he and his brother James had to make all the fun for themselves. Tom had been to the nearest town and had seen a number of soldiers drawn up in line being drilled by an officer. When he returned home, he determined to form a regiment and be its captain.

"Now, James, you must be the bugler and flagbearer, and we will march round the house and get our soldiers together."

So away they went, James blowing a penny trumpet and waving an old red



"NOW, ATTENTION!"

handkerchief tied to a long stick. But no recruits came, so Fido, the dog, was enlisted and made to follow the flag. This was easily done, as Fido was usually to be found following one of the two boys. Puss was tried, but she objected. Then James got his old wooden horse, and it followed in the rear by means of a piece of string attached to its head. Then all marched into the drillground, and Tom put his soldiers through their drill.

"Now, attention!" Fido took no notice of this order, except to wag his tail. "Stand straight!" was the next command, and Fido rose upon his hind legs and looked at his young master. "Eyes right! Now Master Bugler, your eyes are wrong. March!" And away they went round the house, with trumpet blowing, flag waving, Fido barking and Tom singing a merry tune. They marched so well that Captain Tom promised to take them out again another day.

## A Reformed Character.

A badger sat before his hole in meditation deep,  
And as he pondered on the past he felt inclined to weep.  
"My conduct isn't nice," he said, "and it appears to me  
That I might easily behave with less ferocity."  
"I'm far too ready with my claws, and when I meet a friend  
The chance encounter in a row is almost sure to end.  
Well, well, such wicked strife shall cease; I'll neither scratch nor bite,  
And nothing shall induce me to be party to a fight."

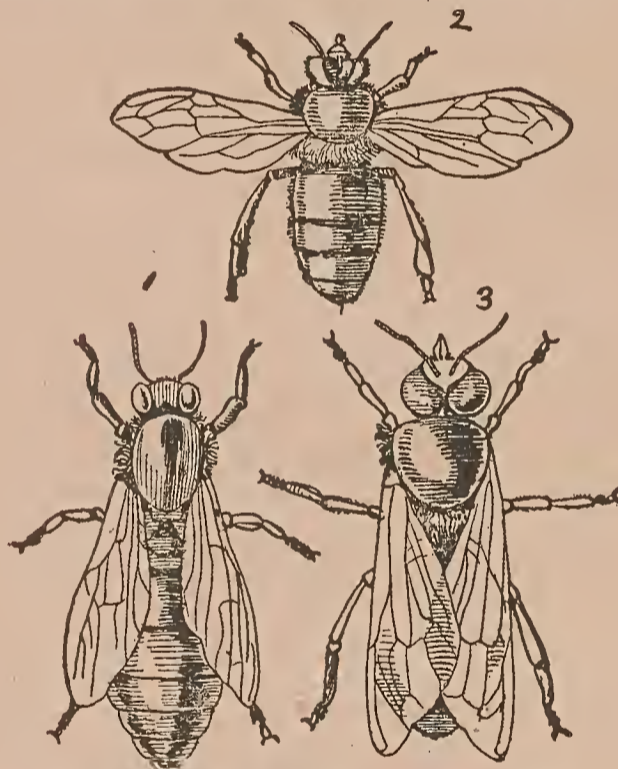
"A lamblike disposition I will henceforth cultivate,  
And if a dog should bark at me I won't retaliate.  
To totally reform my life is my ambition's sum;  
I've been a badger long enough, a goodger I'll become."

## A Sensible Bear.

As every one knows, the bear is an animal that lends itself well to being tamed. A Norwegian possessed one which he had trained to accompany him on his journeys by sledge, the creature standing on the back, just like a footman behind a carriage. Bruin had an excellent notion of keeping his balance, for when the sledge gave a lurch to one side, the bear at once threw his weight to the opposite side, and so prevented a capsize. One day it pleased his master to take the animal over the roughest possible ground, merely to test its skill in this respect. The bear, however, was not to be thrown. Still, it did not relish the ride, and becoming irritated by the constant joltings and swayings to and fro, it at length brought its owner to his senses by dealing him a sound whack across his back.

## A Chat About Bees.

I suppose every reader has read or heard at some time or other a little about beehives and honey making, but they have never perhaps had their attention called to the three kinds of occupants of the beehive. The queen bee (Fig. 1) is the mother of the hive, and has many home duties to at-



QUEEN BEE—WORKER BEE—DRONE.

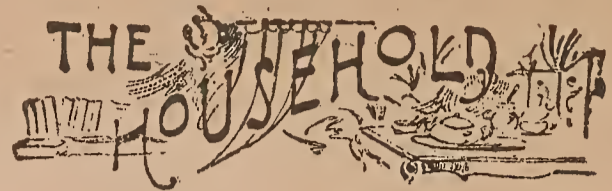
tend to, for all the other bees are her children. As they grow up the worker bees (Fig. 2) become the nurses of their younger brothers and sisters, whose nurseries they build, and whose food they procure, but the male bees or drones (Fig. 3) do nothing for their keep, and so when winter comes they are turned out of the hive. The honey we eat is gathered from flowers by the busy bees during the summer months.

## Household Hints.

Gas or lamp globes ought never to be put over the light directly after washing, as, however carefully they are dried, there is sure to be some damp left on them. They should be done quite early in the morning.

To clean decanters, water bottles and cruet casters mix a teaspoonful of small shot in a half teacupful of vinegar, which pour into the article to be cleaned. Shake well and rinse with clean water.

If doughnuts do not take on a golden brown crust as soon as they are dropped into the lard, you may know that it is not hot enough.



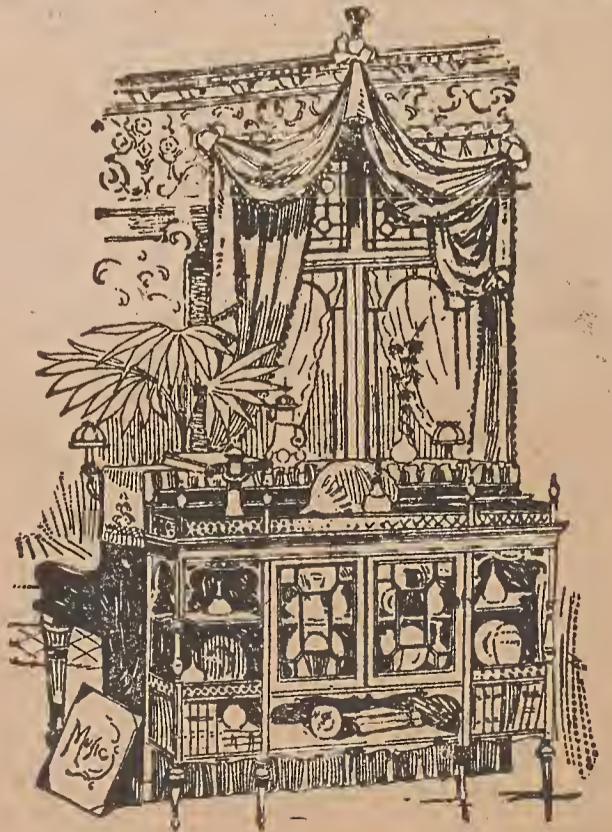
## CRETONNES IN FAVOR.

## Inexpensive Furnishing, but Good Enough For a City Millionaire's House.

Whatever may be said of more expensive furnishing, the pleasing assurance comes from such excellent authority as The Decorator and Furnisher that the good taste and comfort discernible in a bedroom with wall hanging, curtains and cushioning of cretonne or sateen of pleasing design are undeniable and carry with them an effect of respectability that hardly attaches to more costly furnishing. The latest designs in these printed furniture stuffs are mostly in floriated stripes intersected with detached blossoms or bouquets a la pompadour, with all over design of some distinctive flower or bouquets of flowers. An illustration in question in the use of cretonne for wall finish and furnishing is found in the bedroom of a lady in the house of a New York millionaire. Of grounding in pale ecru, the design of this stuff is brought in bouquets of small roses and other flowers of conventionalized colorings. The cretonne, carried up within 18 inches of the ceiling, is headed by a frieze in fresco painting, showing a garland of festoons of the flowers seen on the cretonne, plain gilt molding dividing the hanging from the frieze, a garland of the flowers in fresco also decorating the ceiling, the windows curtained with the cretonne, and the cretonne covering the lounge, a pair of fauteuils and the seats of a couple of side chairs. There is nothing meretricious in furnishing of this description, as there is too often when more expensive materials are employed, and the journal mentioned would like to see cretonnes and their kindred cotton prints more assuredly at the front for upholstery purposes in our country. The range in price for furniture prints is from about 18 to 75 cents per yard, according to quality, the width being from about 24 to 27 inches.

## Piano Back Cabinet.

How painfully have the minds of many women been exercised at one time or another by the problem of how to decorate the back of a cottage piano. Draperies do little to soften the uncompromising squareness of its straight lines and much in the way of collecting dust. Moreover, they have become so hackneyed that one longs



for a little relief from their damask or art muslin folds. A looking glass is a doubtful alternative, and jangling china not to be thought of. So that in despair one feels inclined to outrage the laws of acoustics and the dictates of fashion and push the offending piano against the wall.

A most satisfactory answer has at last been given to the vexed question in Eng-

land by designing a highly ornamental piece of furniture to decorate the back of a piano and transform it into a thing of beauty. The piece of furniture in question is in the form of a drawing room cabinet without a back, and can be made in a variety of styles to suit any room—Chippendale, Louis XVI, Mauresque, etc. It is so compact that it takes up little room, and so lightly made as not to affect the sound. In fact, it can be fixed to the piano or detached from it by a simple arrangement. The illustration will give some idea of this graceful design, which, although provisionally patented by a London firm, is full of suggestions that may be carried out by any clever housewife without fear of infringement.

### Browned Oysters on Toast.

Take 2 dozen large oysters, keeping them separate from the juice. Mix smoothly the yolks of 2 eggs with a teaspoonful of flour, bread the oysters, season with salt and pepper, dip them in this mixture of flour and eggs and brown in hot clarified butter. When browned, lift from the frying pan and pour the juice of the oysters into the butter remaining in the pan, thicken with a dessertspoonful of flour smoothly blended with a gill of milk or cream, simmer until it thickens and the flour is cooked. Put in the oysters until thoroughly hot, but do not boil, and pour over slices of toasted French or Vienna bread. This affords a nice dish for luncheon.

### Shirred Eggs.

A shirred egg is an egg poached or "set" in the oven. The little individual handled and covered dishes are much daintier, but any kind of a small cup or saucer may be used. Drop a bit of butter in the dish, open in this an egg, which must be beyond reproach, season it and place in the oven until the white begins to set. Remember that the cooking continues a minute after it is taken from the oven. A little minced ham, chicken or tongue, or a spoonful of green peas may be sprinkled over before sending to the table.

### Floral Lamp Shade.

The shade may be made up of cardboard sections, as a cover for a porcelain shade, or may be made on a wire frame with a lining of asbestos. If cardboard is used, the ornamentation may be of



DECORATED LAMP SHADE.

pressed flowers and ferns covered with gauze to protect them from injury. If a wire frame is used, it should be covered with white or ecru silk, on which the flowers should be painted with embroidery dyes. Cover with gauze and trim with lace and ribbon.—Modern Priscilla.

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## THE PUZZLER

### No. 1.—Charade.

I wander o'er the land of dikes,  
Of slow canals and cleanly streets,  
And wonder as each figure quaint  
My unaccustomed vision meets—  
I speculate at what near time  
The sea its barriers shall burst  
And overwhelm the fertile land,  
Which is, as you must know, my **FIRST**.

If, in a generation past,  
In old arithmetics you reckoned,  
Among the "tables" measures there  
You surely would have found my **SECOND**.

Should not America be proud  
That such a one she claims as son?  
▲ statesman, poet, Christian man,  
The gracious **WHOLE** combined in one.

### No. 2.—Illustrated Rebuses.



1



2



3

—Country Gentleman.

### No. 3.—Anagram.

Zeno, a would be poet of the olden times,  
'Tis said was marked and seized and jailed  
for making rhymes.  
A jury true, on his appeal, did sit betimes  
To find where his offense came in the list of  
crimes.

A disputation marked the opening of the case.  
Some said they in his lines no sense could trace.  
Others declared that ages hence a brighter race  
Of men would in his lines find beauty, thought  
and grace.

## COLUMBIAN GOLD CREAM

For rough and chapped skin. A list of names of prominent people who have used and recommend it will be sent from this office to any address. For sale at ALL DRUGGISTS. PRICE ONLY 25 CENTS. WEEKS & POTTER, wholesale agts.

The jury all, with faces set as adamant,  
A verdict gave that pleased both wise and ignorant.  
They said: "'Tis charged that Zeno's rhyme  
is merest rant;  
Our verdict found is this: Zeno can write,  
ZENO CAN'T."

### No. 4.—Double Hollow Triangle.



The hypotenuse of nine, the name of Arthur's far famed sword. The upper row, one who interprets the meaning. The lower row, ever upward. The left side, a species of rose, the sweet brier. The right side, marked by red letters. The hypotenuse, the left side, the upper row and the lower row all begin with the same letter. The right side begins and ends with the same letter.

### No. 5.—Half Squares.

My initials, read downward, form the name of a town in Germany. 1. A cavalry soldier. 2. A boy's name. 3. A girl's name. 4. Part of the leg. 5. A color. 6. A prefix equivalent to in or on. 7. A consonant.

1. Affording food. 2. The pineapple. 3. To toss. 4. To reverse. 5. A song. 6. In like manner. 7. A letter.

### No. 6.—A Cage of Birds.

Find the names of birds hidden in the following sentences:

1. I cannot see my neighbor's wall, owing to the height of the trees.
2. Whenever I walk down Whitechapel I candidly confess to a slight feeling of fear.
3. Did you hear a dog howling last night?
4. If ever you should meet an ogre, be sure you treat him with great respect.
5. Does Philip love Rebecca, do you think?
6. If we could find the El Dorado, do you think we should be any the happier?
7. If you are not quick, I tell you, you will lose your train.
8. Here is one parsnip, eleven potatoes and three turnips.
9. What an ugly cur Lewis has with him.
10. Is that action either just or kind?

### Odd Epitaphs.

Here lies the body of John Mound,  
Lost at sea and never found.

Here lies the body of Jonathan Stout,  
Who went in the water and never came out;  
Supposed to be floating about.

Here lie the bodies of two sisters dear.  
One's buried in Ireland; the other lies here.

**FROZEN PERFUME** is the best for the toilet. 25 Cents a box. James E. Tucker, 43 Upton St., Boston.

## Impurities in the Air.

The air we exhale from our lungs is composed largely of carbonic acid gas. This gas is injurious to animal life, but plants depend partly upon it for nourishment. That is why it is well to have potted plants in the living room, for leaves inhale, as it were, this deadly gas, and thus purify the air for us.

Carbonic acid gas is heavy and fills the lower part of the room before reaching the ceiling.

There is a famous cave which is so filled with this gas that a dog, if left in it, soon becomes insensible. The gas, however, does not rise high enough to affect a person standing beside the dog.

Another peculiarity of this gas is that nothing can burn in it. It is an easy matter to illustrate this fact. Procure a wide-mouthed bottle. A horse-radish bottle is what you want. Put into it several teaspoonfuls of baking powder, or some marble dust, made by crushing to a powder any small peice of marble. Over this pour a teaspoonful of hydrochloric acid, or as much sulphuric acid.

Both acids can be purchased at the druggists, and the latter should be bought diluted about fifty per cent. As soon as the acid touches the alkali, you will notice a great sputtering. This is the carbonic acid gas which is now being generated. In a minute the bottle will be full of it, and a lighted taper thrust into it will immediately stop burning. A small lighted candle can be lowered, by means of a string, into the bottle. This will also go out.

We can prove that this gas is heavier than the air by using a pair of scales. Evenly balance an empty bottle on the scales and then pour into it the gas from the horse-radish bottle. I do not mean the powder at the bottom, but simply the gas. This gas is transparent, so that you cannot see it run from one bottle into the other, but in a moment the scales will tip, showing that something heavy has been put on them. It is not difficult to make a pair of balances, good enough to answer your purpose, out of some card board, a block, stick, and a little string. Exercise your ingenuity a trifle and you will be surprised to see how many difficulties can be overcome in the way of procuring chemical apparatus for your experiments.

## Paper for Stopping Leaks.

Not only is pulp found useful in the manufacture of pails, wash-basins, shoe leather, and other articles of commercial value, but also as a home substitute for cement.

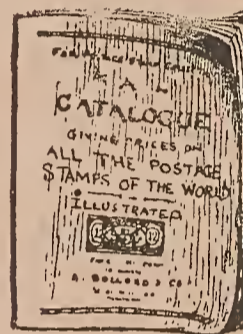
When mixed with glue and plaster of Paris or Portland cement it is used for stopping up cracks in wood. It will even mend leaks in iron pipes. For this, mix it with hot water to the consistency of thin gruel and add enough plaster of

Paris to then make it fairly thick. As the plaster sets quickly it must be used as soon as mixed and only applied to the pipe after the water has been shut off to allow it to harden.

When the crack is large, a piece of cheese cloth first wound round the pipe will prevent any of the plaster from soaking off. On top of the cloth lay enough of the cement to press into the cracks. Over this lay more of it so that quite a ridge will project above the leak.

The pulp, when not in use, should be kept tightly corked in a bottle, to prevent its drying up. Few know the adhesive qualities of this composition.

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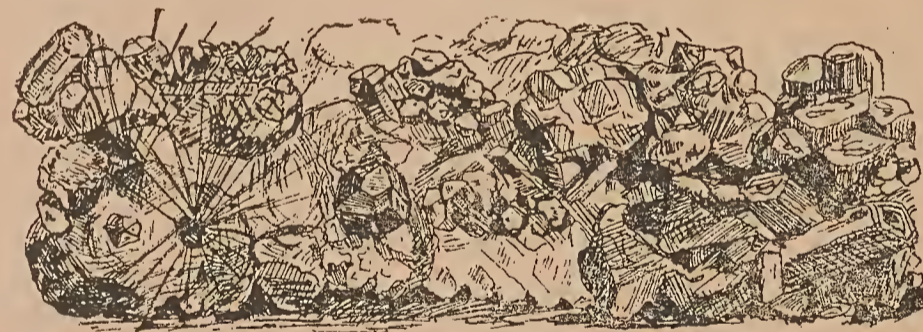
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